

of that. Now, you could get Steve Gadd's sound pretty good on there because he has a very flat, dry kind of sound that works beautifully with the way he plays. So you could get a snare drum tuned by Steve Gadd. I don't know, these are all interesting thoughts. If I had my own machine, and I came in for a session and they wanted to use me and my machine, or me, or my machine, fine. Why not? I'm playing it. I can see it opening up a lot of new doors. The key thing here is that it doesn't matter what it is—it's who's hands it is in. I firmly believe that.

**RF:** Do you have any plans to get one?

**JK:** I was going to get one at the beginning, but one of the things that stopped me from getting it was the sustain thing. But I know I can have fun with it. If I had a Linn machine sitting in my room, I could go in there and play around with the Linn and get something going that I like, and I think what I'd do is put that down and let that inspire something from me on the drums. I could blend that together on the Teac, and that would trigger a lick or riff to play on the organ or piano, and that would be real exciting to me. One thing about it is that it can get some grooves that no drummer can get.

**RF:** But if the machine is doing something that is beyond the capabilities of a human musician, isn't that a bastard art?

**JK:** Well, you're talking about the computer age at that point. It's computer art, yeah.

**RF:** Music needs more than technique—it needs feelings.

**JK:** That you can argue real well. No machine is going to have the soul of a

human. I couldn't disagree with you in a million years on that, but you can't stop progress. Personally, I'm fascinated by the computer world, and at this particular time, I'm only looking forward to using the machine myself.

## THE A.F.M.

by Bob Saydlowski, Jr.

In 1960, the Wurlitzer *Sideman* caused quite a bit of commotion among union musicians. It was feared that the *Sideman* would be used to displace a live performer. The following directive came from the President's office: "Each Local will retain autonomy to legislate regarding the use of the *Sideman* in its jurisdiction provided that: such local rules do not absolutely prohibit the use of the *Sideman* by members. . . . Locals may impose appropriate scales and other working conditions relating to the use of the *Sideman*."

This was later made into a National By-Law, as the International Executive Board concluded that it was impossible to legislate a standard law concerning electronic and mechanical devices for all Locals. The National Office suggested that Locals impose premium rates when the devices are used. However, it seems very difficult to 'keep tabs' on the use of these devices.

Today, we are faced with a new breed of rhythm machine: the Linn LM-1 Drum Computer—a far cry from the 'chunka-chunka' rhythm boxes of old. The possibilities of its use extend far beyond live performance with a single or duo lounge act. With the \$3995 price tag, the Linn's

target seems to be recording: an area where only the National has jurisdiction over activities.

The Linn has already been used on a few records, however, in my opinion, the Linn will be felt the most in the "jingle houses" where creativity is at a lower level than phonograph record or film score sessions. A drummer displaced at a jingle session would lose his entitled scale wages and overtime, re-use fees, pension and health & welfare contributions paid in by the employer. If used in the recording mediums, the Linn is in the hands of the AFM National Office for regulation.

The following letter was received in connection with the Linn:

Dated October 1, 1981 from Robert Crothers, Executive Assistant to the President: ". . . we immediately made inquiries through our locals in the major recording centers, Los Angeles, New York, Nashville and Chicago. We were informed that the Linn Drum Computer was not being used and had had no effect on employment opportunities. . . . We are keeping an eye on this electronic device and will certainly interject its use in our demands in negotiations at such time as we find it is having an impact on employment opportunities. . . ."

## ROGER LINN

by Rick Mattingly

**RM:** What was your purpose in creating the LM-11

**RL:** I invented the machine as an aid to songwriting. Any drum machine is a tre-

*continued on page 100*

# REAL DRUMS



**NOBODY WINS—Elton John**  
Gettin' 49722 (Warner Bros.)

## The hit record.

**The LM-1 Drum Computer—  
a new breed of rhythm machine.**

- ★ Real Drum Sounds—digital recordings stored in computer memory
- ★ 100 Drumbeats—all programmable in real time
- ★ Easy to understand and operate, requires no technical knowledge
- ★ 12 Drums: bass, snare, hi hat, cabaça, tambourine, two toms, two congas, cowbell, clave, and hand claps!
- ★ All drums tunable in pitch
- ★ 13 input Stereo Mixer
- ★ Separate Outputs
- ★ Automatic error correction programming
- ★ "Human" Rhythm Feel made by special timing circuitry
- ★ Able to program flams, rolls, hi open and closed hi hat, etc.
- ★ Programmable dynamics
- ★ Any time signature possible
- ★ Plays Entire Song (intro, verse, c fills, ending, etc.)
- ★ All programmed parts remain in memory when power is off
- ★ Readout of speed in beats-per-min.



## The drummer on the hit record.

**Sample of ads currently being run in Linn's advertising campaign.**